

Satire and Comedy Will Entertain Washington Theater-goers This Week

By JULIA CHANDLER MANZ.

In the leading theaters of Washington we are to see this week Mrs. Patrick Campbell, England's most famous actress, in the visualization of a George Bernard Shaw character creation; Lew Fields' emancipation from music hall tactics and extravaganzas, and a striking feature film of purpose, while our permanent stock company will present one of the most appealing of romantic comedies, and excellent vaudeville bills will add still further to the diversity of entertainment.

Mrs. Campbell's engagement at the New National Theater this week represents one of the real dramatic events of the year. It has been nine years since we have been given an opportunity of seeing her, as Washington was not included in her itinerary when she last visited America some seven years ago. Now she returns, no longer identified with Mrs. Tanqueray, Mrs. Ebbsmith, Electra, or any other lachrymose or neurotic role, but in a character drawn from low life which is said to be rich in comedy and filled with the warmth of human feeling. It will be most interesting to see this noted English beauty in the sordid fineries of a dirty street peddler of London; to hear her say "liddy," and follow her apotheosis through the flower girl's struggle with our evasive grammar until, by the mere trick of phonetics, she is transformed from a slattern into a duchess, for such is the argument of "Pygmalion," George Bernard Shaw's latest expression of secessionist sociological philosophy to be delivered from the American stage.

"Fanny's First Play" last season furnished us brilliant evidence that when it comes to showing his contempt for British class distinction the Irish wit has no peer. Mr. Shaw's satirical dexterity in this piece was as keen as it was delightful, and now again we are to have further commentary on English conditions in "Pygmalion," which had its first American production at the hands of the Lieber Company at the Park Theater, New York, a year ago last October, and which will have its Washington premiere tomorrow evening with Mrs. Campbell presenting the central figure of the play, in which she is supported by her English company.

At the time of its New York production American playgoers had waited almost two years to see and hear "Pygmalion" played in their own tongue. Both Berlin and London had had it before it was brought to this country, and so much of comment had preceded it that it was with unusual curiosity that the first-night American audience hied forth to see it—a curiosity which was doubled by the report that the author would be present for the American premiere—a report based on Mr. Shaw's own assurance to the producing managers that he would be on hand. Mrs. Campbell herself made the announcement, and when Mr. Shaw did not give evidence of any intention of making good his promise she cabled him and was answered by the following comment:

"I got your cablegram asking me to come to New York for the opening night. But it would not be fair to the American press. For twenty years past they have always filled up any spare room in their columns with the announcement that I was on my way to America, and thereby kept the United States under a strain of expectation which they have got used to. If I were to disappoint everybody by actually coming at last I would create a good deal of ill feeling. Besides, nobody would go to the theater. They would come to see me."

Which is quite characteristic of the playwright who has always held America and Americans in such contempt that he has never touched our shores.

When Lew Fields made his debut as a character actor at the Republic Theater, New York, the 25th of last August under the management of A. H. Woods, the death knell of his musical comedy career was sounded, for in "The High Cost of Loving" (described as "A novel repeat in three courses"), he relinquished his one-time habit of punching out eyes with a long and menacing forefinger for the fun of an audience, and confined himself to the legitimate methods employed by more serious actors. Maybe it was because there was no little Joe Weber standing conveniently around with a perfectly good eye just aching to be poked. Some hinted as much, but Mr. Fields had another explanation.

"I'm done with that sort of thing," he said. "I have wasted too much time with burlesque and musical comedy. Now I want to create. I want to play a man as I feel he should be. I want to make his character grow living before the eyes of the audience until it assumes an organic shape—a living shape; a real man whom everybody will recognize as true to life. You can't do that in musical comedy. Why, just when I would think that I was giving shape to a character some performer would enter upon the scene and sing a coon song, and by the time the chorus had finished every trace of my character building would be obliterated from the memory of the audience. I'm going slow, but I am high. I am beginning with farce, but I hope to accomplish something more exalted. I want to make people not only laugh but reflect. I want to elicit not only the guffaw of my audience but the laugh that goes with sympathy and intelligence."

At the Belasco Theater tomorrow evening, where Mr. Fields will be seen in "The High Cost of Loving," a farce adapted from the German by Frank Mandel, we will see how far he has accomplished the emancipation and artistic apotheosis upon which he has set his heart.

The Columbia Theater will again tenant a film production this week, presenting a silent drama with a big purpose in "The Hypocrites," a release by Bosworth.

THE CURRENT WEEK.

Mrs. Patrick Campbell in "Pygmalion."

An important event of the current theatrical season will take place tomorrow night at the National Theater when Mrs. Patrick Campbell and her English company will present George Bernard Shaw's five-act romance, "Pygmalion."

"Pygmalion" is a comedy of sentiment. The Cinderella theme, rewritten by an arch satirist, who doesn't believe in fairy tales. No devotee of Shaw need be afraid it will disappoint him. No scoffers at the Shawian verities of some years ago need fear for a new attack. "Pygmalion" as an entertainment is a perfect compromise—as unlike Shaw as can be, yet in the philosophical web of its fabric

CALENDAR OF THE WEEK.

National—Mrs. Patrick Campbell in "Pygmalion."
Beltz—Lew Fields in "The High Cost of Loving."
Columbia—"The Hypocrites."
(Film Production.)
Poli—"Dorothy Vernon of Haddon Hall."
Keith—Vaudeville.
Gayety—Burlesque.
Cosmos—Vaudeville.
Casino—Vaudeville.
Majestic—Burlesque.



SCENE FROM
"THE HYPOCRITES"
COLUMBIA

ber of the committee formed to investigate himself, although his identity of the suspect was then unknown to the other members of the body. The situation became hotter and hotter until Klink's mustache was cooling in comparison. Then just as it seemed that his position was unbearable the skies cleared, Ludwig's fears were dissipated and he becomes king again, not only of Mustard, but of himself.

This is, in brief, the story of "The High Cost of Loving," the comedy adapted from the German by Frank Mandel, in which Manager A. H. Woods has been presenting Lew Fields at the Republic Theater, New York, and which he brings here to the Belasco Theater this week.

With all his enviable experience, Mr. Fields has never before had a role that so completely ran the gamut of emotions as that in which he will be seen here. It is said to be one continuous laugh with moments when Ludwig's position is so serious that the laugh is choked with sympathy for the remorseful king, though these serious moments are quickly forgotten in the rapid-fire fun.

Mr. Fields will be supported by the original New York cast, including Alice Fischer, James Lackaye, Ernest Lambert, Wilfred Clark, Charlotte Ives, George Hassell and others of equal note.

Columbia—"The Hypocrites."

One of the most striking feature films ever placed upon the market will be shown at the Columbia Theater this week. This is "Hypocrites" written and produced by Lois Weber (Mrs. Smalley), and released by Bosworth.

A brief prologue shows Gabriel as an ancient monk of olden time, killed by an outraged people to whom he has dared present Truth, after consecrating himself with fasting and prayer. At the opening of the play itself, Gabriel is the minister of a modern church, denouncing his congregation of smug hypocrites, for their hypocrisy. Discouraged, he later sinks into a dream and sees himself as the monk of old, and accompanied by Truth, sees the persons in the drama as they are revealed in their mirror. This brief device gives the idea of the dramatic interest, fearlessness and beauty of the production of this play, "Hypocrites," now on the screen as the latest Bosworth release. Courtesy, Pointe's creation of Gabriel is said to be a masterpiece. Original camera effects have been produced by the two cinematographers, Dal Clawson and George W. Hill. The picture is a series of scenes, each a scene, and in two scenes the film passed through the cameras eighteen and twenty-four times.

Poli—"Dorothy Vernon of Haddon Hall."

As a pleasant variation from the modern comedy comedies which have been presented by the Poli Players during the present season, the Avenue company will offer one of the biggest romantic comedy successes of the stage—"Dorothy Vernon of Haddon Hall"—next week. This charming play, with scenes laid in the Elizabethan era, has all the glamor of that poetic and chivalric period.

The heroine is a young English girl, the daughter of a nobleman who has been taught to believe that her husband has been selected for her since her birth and that he is her cousin, whom she has not seen since childhood, but who, at the beginning of the play, is hourly expected at Haddon Hall to claim his bride. There arrives about this time Sir John Mansfield, a knightly young soldier, who is on a secret mission of state. It is essential that his identity should be concealed, so when he is mistaken at Haddon Hall for the expected bridegroom-to-be, he accepts the mistake as a most fortuitous circumstance and he does not realize the serious complications of such an imposture until he is already desperately in love with it. It is too late to turn back, for Sir John's first duty is to his sovereign, Queen Mary of Scotland. Finally, the real bridegroom arrives and the excitement is made Sir John's life in the danger and the outraged Dorothy at first is willing to see him sacrificed, but eventually love triumphs over pride.

This will be the first time that Miss Gilbert and Mr. Fellows have had an opportunity to appear in romantic comedy in Washington.

Keith's—Vaudeville.

Conspicuous among the attractions at Keith's this week will be the former "Red Widow" star, Valerka Suratt, who, with her Broadway entertainers and players, will present her 1915 edition of George Baldwin's allegorical extravaganza, "Black Crepe and Diamonds and the Moth and the Flame."

Next in importance will be Mabel Berra, late of the "Little Nemo" and other New York productions. She will offer a repertoire of English songs and grand opera arias. Another headliner will be the Matthews-Shayne company in "In Dreamland." Corradini's menagerie



LEW FIELDS and
WILFRED CLARKE
in "THE HIGH COST
OF LOVING"
BELASCO.

of marvels is also included in the first-division features. Other attractions will be Henry Lewis, in "A Vaudeville Cocktail," Jesse L. Lasky's latest musical skit, "Eloping," with Berrick and Hart in the principal roles; Rita Boland and Lou Holtz and Redford and Winchester. Joan Sawyer with George Harcourt and Joseph Smith, Trizie Frigana, Marie Nordstrom, Manuel Quiroga, Condon and Devereux Ernest R. Ball and the other twenty-five girls, are seen in a series of sketches. The "College Boys" harmony octette will contribute to the musical features with which the production is provided. There will be a wrestling bout after the Wednesday evening performance and on Friday the usual "Country Store" event will be given.

Cosmos—Vaudeville.

The Gallier Family, a quartet of high-class musicians, in a beautiful musical offering, will be the leading attraction at the Cosmos this week. The act is one of the big attractions of vaudeville, and this will be its first appearance in Washington. Golding and Keating, known as the "Australians Duo," will be seen in an exhibition of song and dance features, and Stickney's Miniature Circus, with a complement of ponies, dogs, monkeys, clowns, and a circus subretriever, also will be a newcomer to Washington. Other attractions will include the Three Dancing Bugs, the Tumbling Toms, a comedy acrobatic clown act, and Caulfield and Driver in an Irish comedy sketch. The first half of the week the Hearst-Selig News Pictorial will be an added attraction, with a series of selected photoplay comedies. The bill will be changed Thursday beginning at the matinee.

Bisset's suite "L'Arlesienne."

Robert's tone poem "L'Arlesienne," Von Blon's "Bersade D'Amour," Surpe's "Pique Dame" overture, Myddleton's characteristic "Down South," Arndt's "Desecration Rag" novelty, and many other classic and high-grade popular selections will be included in the concert program, today. In addition, many specialties and other features of entertainment will be presented.



MARY KESTNER, 25
MARGUERITE, 25
BELASCO—NEXT WEEK



ELVA GRIEVES
LEADING WOMAN
MAJESTIC



LOUIS HAINES
POLI'S
MRS. PATRICK CAMPBELL
in "PYGMALION"
NATIONAL

Makere company. It will be seen for the first time here at the Gayety next week. "In Russia" was written by Edward Hanford. Mr. Howe appears as the wandering Jew gladder, "Sim Piffle." Next in point of interest in the cast is Countess Rosal, the leading woman. Others in the cast are Vera Desmond, Beanie Ross, Adelaide Adair, Albert Marks, W. Weber, Lillian Wyant, Joe Barret, and William Arnold.

THE QUALITY OF THE SHAW WIT

This year's Shaw play, "Pygmalion," which comes to the National Theater, differs in one way or another from its predecessors. It is perhaps fair to say that Wells, Galsworthy, and Shaw influence the more thoughtful youth of America more than any other persons writing in English today, and he ranks with them because of his wit. Take Doolittle in "Pygmalion."

"I ask you what am I? I'm one of the underserving poor; that's what I am. Think of what that means to a man. It means that he's up again in the middle-class morality all the time. If there's anything going, and I put in for a bit of it, it's always the same story: 'You're undeserving, so you can't have it.' But my needs are as great as the most deserving widow that ever got money out of six different charities in one week for the death of the same husband. I don't need less than a deserving man. I need more. I don't eat less hearty than him; and I drink a lot more."

Mrs. Patrick Campbell makes fun of human nature when she has such lines as these, when some one has said it must be dreadful to have a drunken father:

"Not a bit. It never did him no harm what I could see. And always more agreeable when he had a drop in. When he was out of work my mother used to give him fourpence and tell him to go out and not come back until he'd drunk himself cheerful and loving-like."

Shaw goes around with a lot of radical social reformers, and went around with them long before he was famous, and earnestly endeavored to change the universe, but what he does change in him is less what he desires to say than the intellectually hilarious way in which he knows how to say it.

CHARLOTTE IVES HERE WITH LEW FIELDS

The engagement of Lew Fields at the Belasco Theater this week in "The High Cost of Loving" brings also Charlotte Ives, who has made a most successful here, and has a host of personal friends and admirers in the city. Her triumph as leading woman in "The Country Boy" and in several Frohman productions, and with John Mason in "As a Man Thinks," "The Attack," also as leading lady with Charles Cherry in "Passers-by," will be remembered with pleasure.

In "The High Cost of Loving" Miss Ives has the role of Cora, the daughter of Ludwig Klink (Lew Fields), and there are many delightful scenes between this beautiful young girl and the famous comedian. In one of these scenes Cora gives her dependent father a "lucky stone," promising that it will keep him out of all trouble, and this little "charm" plays an important part in the uproariously funny play. As the play ends happily, as all comedies should, the "lucky stone" earns its title. Although this stone is thrown on the stage and kicked about considerably in the course of the three acts, it has never been lost, for Miss Ives, who furnished it at the first rehearsal, insists that it is a "really, truly, lucky stone, and that it is somehow connected with the success of Lew Fields' latest success, and that to lose it might bring disaster. Oh, no, Miss Ives isn't superstitious, but, you know, 'what's the use of tempting Fate?' as she says, so she makes it a point to rescue that little bit of mineral after every performance.

Blue Envelope.

"The Blue Envelope," a new three-act farce by Frank Hatch and Robert Horne, will be the attraction at the Columbia Theater for next week. The cast will include Virginia Pearson, Carrie Reynolds, Dierdre Dore, Belle Theodore, W. J. Ferguson, George Howard, William Boyd, Mark Price, Henry Norman, Horace Vinton, and others.

Vaudeville.

Gertrude Hoffman in her "Revue," with her own company of players and twelve scenes, will be the leading attraction at Keith's next week. In the supporting bill will be Paul Conchas, the military Hercules, whose feats of strength are awe-inspiring and entertaining. Harry Beresford, late of the Frohman "Conspiracy" company, with adequate support, will be seen for the first time in "Twenty-odd Years." Other added features will be Glen Ellison, "The Scot Without a Kilt," the dancing La Vays; Lucille and "Cockle," the wonderful cockatoo; the pipe organ recitals, and the Pathe weekly news pictorial.

San Howe and His "Love Makers."

"In Russia" is the title of the new two-act burlesque that Sam Howe has had written for the use of his "Love

PROMISED NEXT WEEK.

San Carlo Grand Opera Company.

It is not generally known that there are but two grand opera organizations being heard in the United States this season—the Metropolitan, of New York, and the San Carlo Grand Opera Company, which has been secured for a repertoire of eight operas at the Belasco Theater next week.

Some of the most distinguished songbirds of the opera world are to be heard with the San Carlo forces—artists who have won great triumphs upon the European, American and South American opera stages. There are upwards of twenty of these with the San Carlo company. This list includes four distinguished sopranos, three noted mezzo sopranos, four superb tenors, three great barytones and two celebrated basses. Chaveller Giuseppe Angelini will preside over a large orchestra—an instrumental body of thirty selected artists.

The repertoire is as follows:
Monday, March 5, "Aida."
Tuesday, "Lucia."
Wednesday, "Faust."
Wednesday evening, "Cavalleria" and "Pagliacci."
Thursday, "Rigoletto."